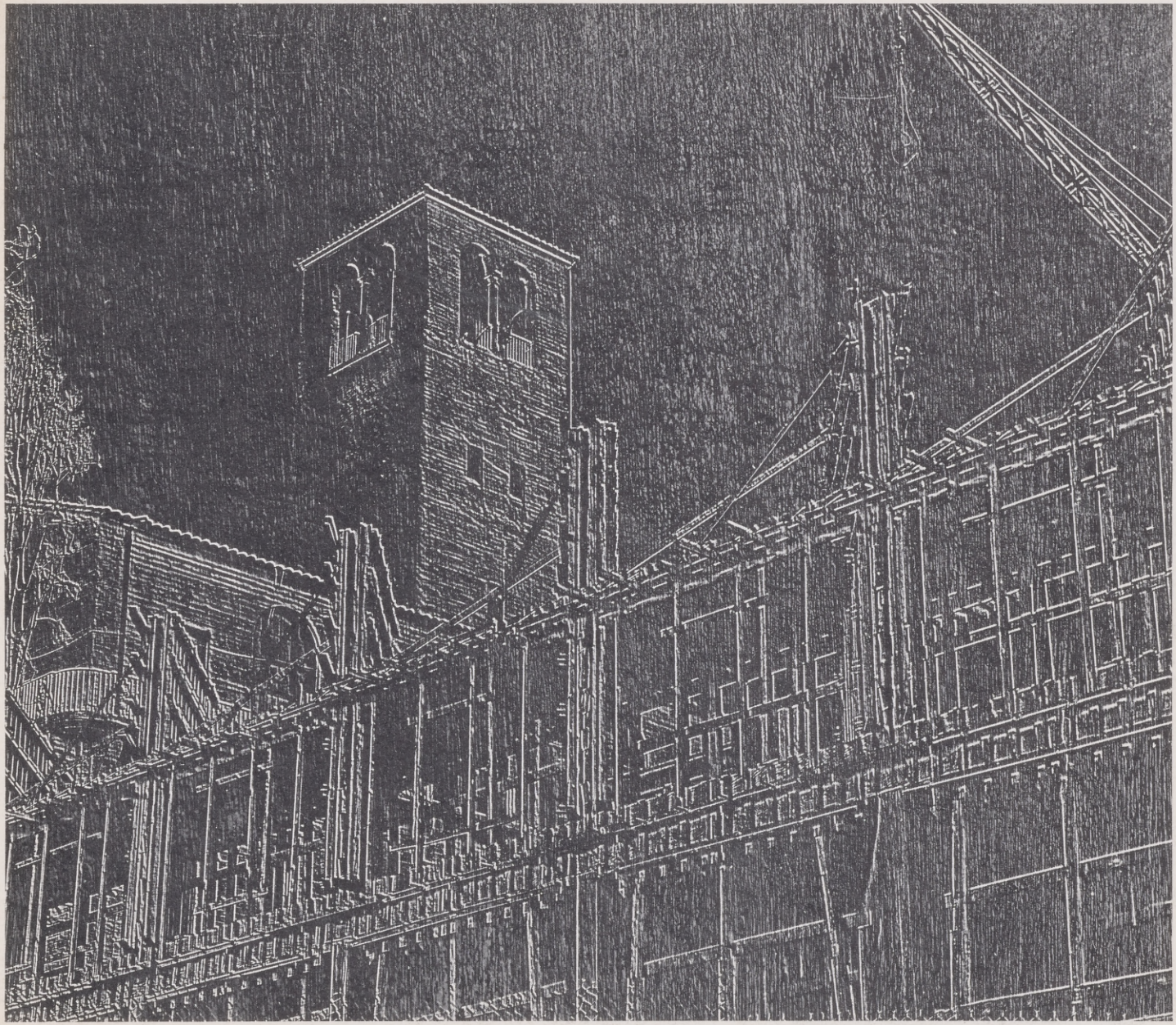
San Francisco Art Institute

1968-69



The San Francisco Art Institute
College Bulletin 1968-69

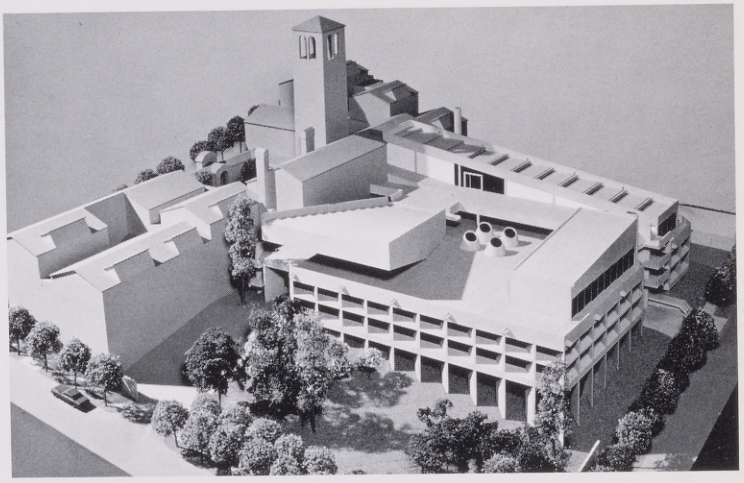
College of the San Francisco Art Institute 1968-69

Offering the bachelor of fine arts degree in painting, sculpture/ceramics, printmaking and photography and the master of fine arts degree in painting, sculpture, printmaking and photography.

Affiliated with the University of California
Accredited by the Western Association of Schools and Colleges and the National Association of Schools of Art
Founded in 1874

San Francisco Art Institute College Bulletin,
Volume XCIV, *Number 4, January 1968.*
Published four times a year in January,
March, April and August by the
San Francisco Art Institute
800 Chestnut Street
San Francisco California 94133.
Telephone 771-7020

Second class postage paid at
San Francisco, California.



Model for addition to the Art Institute
to open during the 1968-69 year.

The San Francisco Art Institute

The San Francisco Art Institute was established in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present College. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name — the San Francisco Art Institute.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Xavier Martinez, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Elmer Bischoff, Nathan Oliveira, John Hultberg, Richard Diebenkorn, Frank Lobdell and Stanley William Hayter as well as other prominent artists have taught at the College.

At the present time, with a faculty of over fifty eminent artists and scholars, the College attracts an enrollment of over 700 students from throughout the United States and abroad.

The Objectives of the College

The purpose of the College of the San Francisco Art Institute is to teach art. This purpose requires a definition of teaching method and of subject matter. The method of teaching at the Institute is defined in the very traditional relation of master to student, of the more knowledgeable and experienced artist to the less knowing student. The subject matter of teaching at the Institute can be reduced to three aspects: (1) technique, the skills which can be taught; (2) form or visual organization, which can be demonstrated and understood by example from works of the past and the student's own work; and (3) expression, which arises from the student's own experience of life and which the master affects only by the example of his own way of life as an artist. Each teacher and each student finds his own combination of these three elements, and out of their endless permutations, stimulated by the variability and need of the individual's unique experience, comes the ceaseless conflict of contemporary art and the spiritual tension which is the life of the school.

So that this life and spiritual tension may be maintained and not perverted, three essentially moral attitudes must be shared by students and faculty. These moral attitudes are the maximum involvement of oneself in the development of art, the full commitment of one's life to the meanings of that art, and the bearing of responsibility for the results of that art on oneself and others.

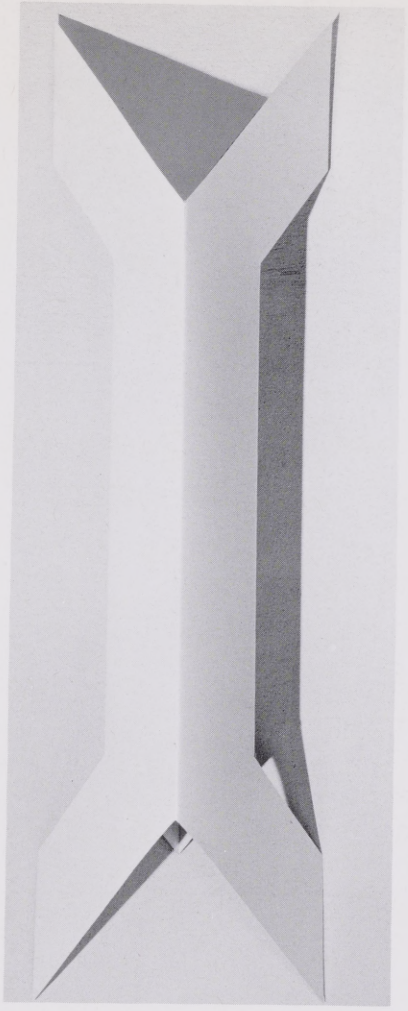
Art is taught at the Institute by means of the teacher and the student coming together in a course, the planned pieces of time and space wherein their dialog may take place and the student may develop. Because we believe that knowledge of certain techniques is the basis for the later ones, that understanding of visual order becomes deeper, more subtle and complex with the passage of time, and that the student's life-experience becomes richer and more mature through the knowledge of the lives of other artists and civilizations, the many dialogs between teacher and student are planned as a series of courses — a curriculum. In the curriculum the humanities courses play a crucial though subordinate role because the present is the last moment of history, and as men of the present we can create with knowledge and power only if we understand the river of time and the space of the world which has been given us as the arena of our achievement.

The entire curriculum of the College is developed, its main points and their sequence and extent laid out, by the Director of the College in consultation with the chairmen of the various departments who in turn plan the curriculum with the department faculty. The curriculum is in a sense the core of the school, for it is the embodiment of our promise to provide information and experience from which the student may benefit to the extent of his ability and desire. This College Bulletin is the writing down of the curriculum in all its essential details and ramifications; it is the text of our contract with the student.

Fred Martin
Director of the College

The San Francisco Art Institute maintains a membership program for parents and friends who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application can be obtained by writing the Membership Secretary at the school.

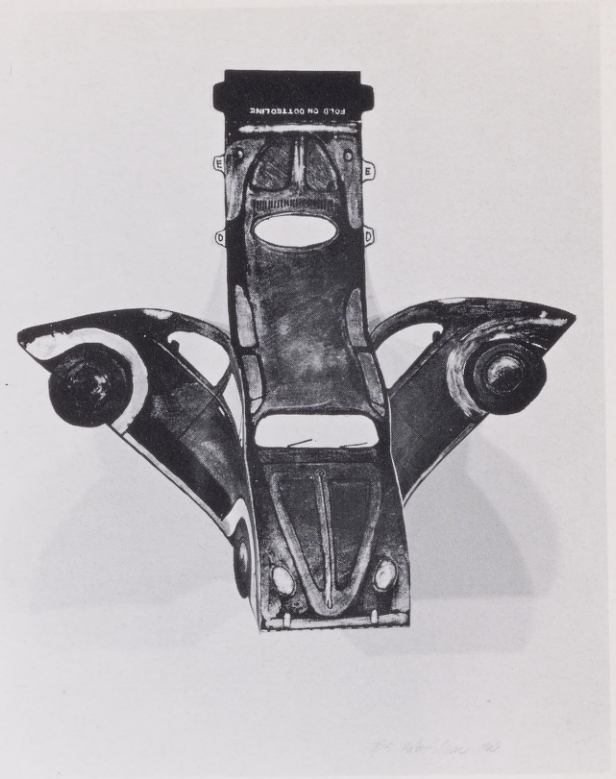
Drawing by Robert Combs, Second Year Student



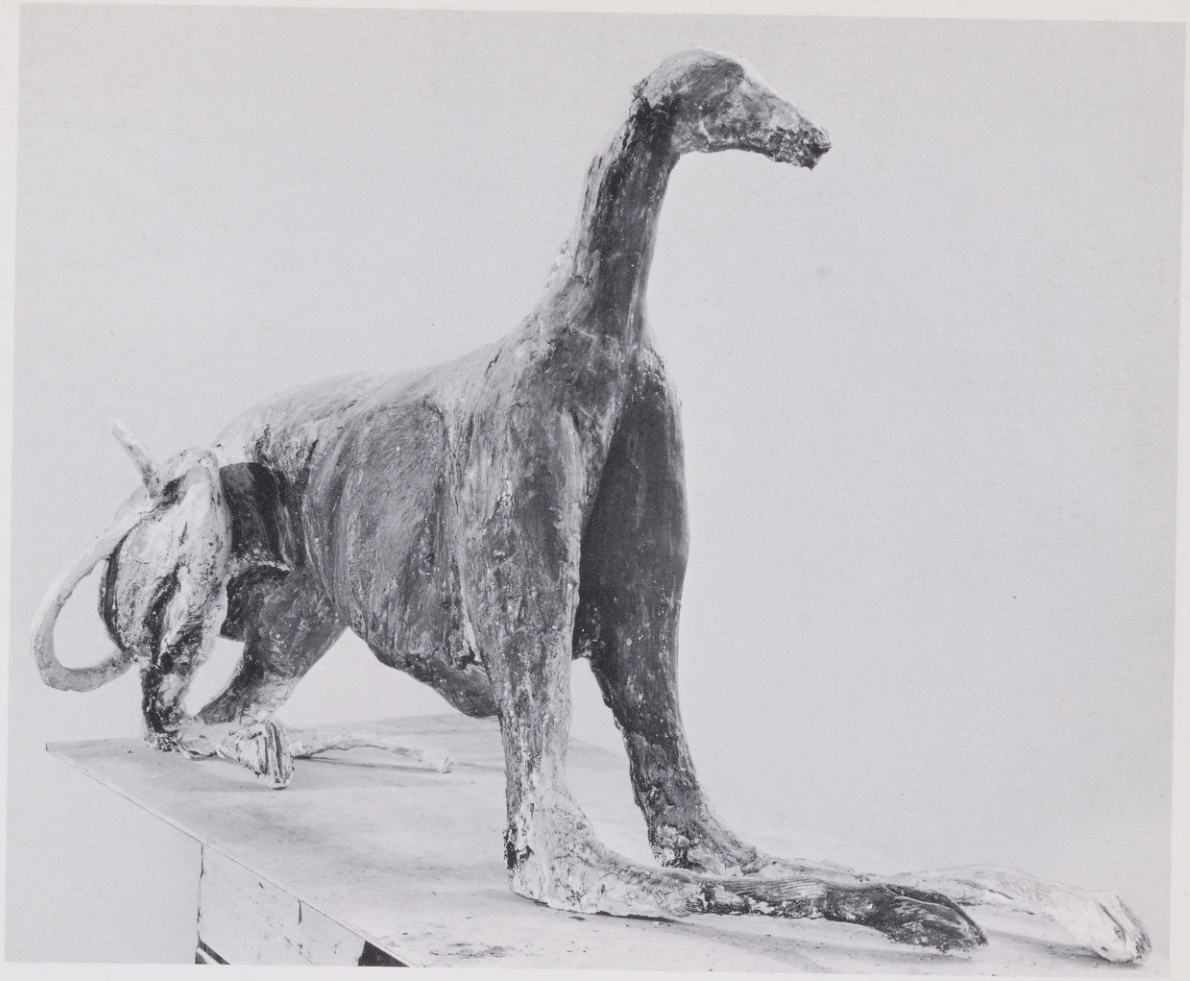
Sculpture by John Sommerville, Fourth Year

Oil Painting by Peter Plamondon, Fourth Year

Photograph by Harrison Branch, Second Year Student



Three-Dimensional Lithograph by Robert Moon, Fourth Year



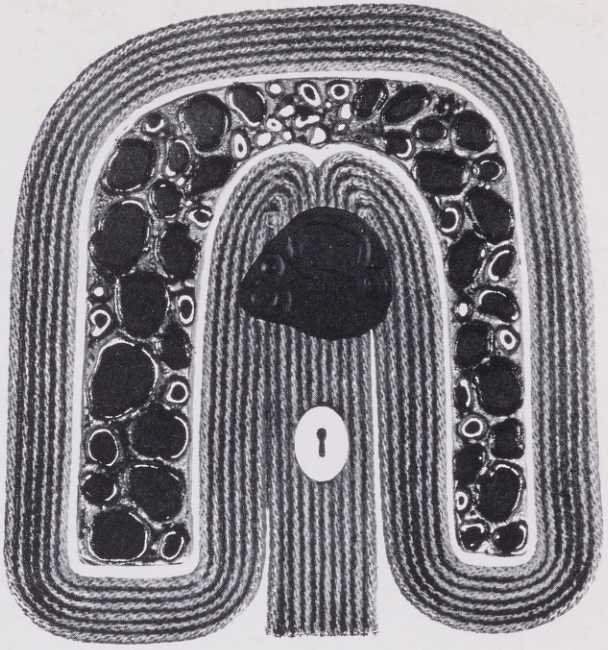
Plaster Sculpture by David Anderson, Fourth Year

Oil Painting by Wyatt Wood, Fourth Year

Metal Sculpture by Brian Edmund, Fourth Year

Oil Painting by Hal Parker, MFA, 1967

Photograph by David Watanabe, Fourth Year Student



Collage Intaglio by Lawrence Crawley, Third Year

Oil Painting by Jane Davis, Graduate Student

Wood Sculpture by Ray Martineau, MFA 1967

Oil Painting by Joan Dyett, Fourth Year

1968-69 Academic Calendar

Registration for continuing and re-entering fulltime students for the Fall Semester 1968.

After June 1 and before the August 1 deadline, students may register by mail if they prefer. A fifty dollar non-refundable tuition deposit is required for registration. Tuition is due in full on or before September 13. Class space will not be held after that date.

Summer Session 1968

For specific information about Summer Session curriculum and registration, request the Summer Session Bulletin from the Registrar.

First Summer Session June 24 - July 26
Evening Summer Session June 24 - August 10
Academic and Administrative Holiday
July 4 - 7
Second Summer Session July 29 - August 30

Fall Semester 1968

Enrollment Application Deadline August 1
Applications and accompanying transcripts are due from new undergraduate credit students for the Fall Semester 1968

Registration September 16 - 21
September 16 - Entering fulltime Freshmen, 9 am - 12 noon
Entering fulltime transfer students and fulltime special students, 1 - 4 pm
September 17 - Entering fulltime transfer students and fulltime special students, 9 am - 4 pm
September 18 - Late registration for continuing and re-entering fulltime students, 9 am - 4 pm. Evening and Saturday students, 6 - 9 pm
September 19 - Part-time day students, 9 am - 4 pm. Graduate student registration, 1 pm. Evening and Saturday students, 6 - 9 pm
September 21 - Evening and Saturday students, 9 am - 12:30 pm

Instruction Begins September 23

Incomplete Grades Due October 28 - November 1 for Spring Semester and Summer Session 1968

Mid-Semester Grading Period November 11 - 15 .
Thanksgiving Vacation November 28 - December 1
Registration December 4 - 18 for continuing and re-entering fulltime students for the Spring Semester 1969. A fifty dollar tuition deposit is required for registration. Tuition is due in full on or before January 25. Class space will not be held after that date.

Graduate Application Deadline December 6 for Spring 1969

Enrollment Application Deadline December 20. Applications and accompanying transcripts are due from new undergraduate credit students.

Christmas Holiday December 22 - January 5
Instruction Resumes January 6
Instruction Ends January 21
Final Examinations January 22 - 24

Spring Semester 1969

Registration January 28 - February 1
January 28 - Entering fulltime freshmen, 9 am - 12 noon. Entering fulltime transfer students and fulltime special students, 1 - 4 pm
January 29 - Entering fulltime transfer students and fulltime special students, 9 am - 4 pm. Evening and Saturday students, 6 - 9 pm
January 30 - Late Registration for continuing and re-entering fulltime students, 9 am - 4 pm. Evening and Saturday students, 6 - 9 pm
January 31 - Part-time day students, 9 am - 4 pm. Graduate student registration, 1 pm

Instruction Begins February 3

Washington's Birthday February 22, Academic and Administrative Holiday

Incomplete Grades Due March 10 - 14 for the Fall Semester 1968

Mid-Semester Grading Period March 24 - 28
Spring Recess March 30 - April 6

Graduate Application Deadline April 11 for the Fall Semester 1969

Scholarship Application Deadline April 25
Applications are due for 1969 - 70 Scholarships

May 15 - August 1 Registration for continuing and re-entering fulltime students for the Fall semester 1969. After June 1 and before the August 1 deadline, students may register by mail if they prefer. A fifty dollar non-refundable tuition deposit is required for registration.

Instruction Ends May 24
Final Examinations May 26 - 28
Memorial Day Administrative Holiday, May 30
Commencement June 1

Enrollment Application Deadline August 1
Applications and accompanying transcripts are due from new undergraduate credit students for the Fall Semester 1969

Board of Trustees and Staff

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Robert Anderson, *Chairmen of the Evening and Saturday School*
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Richard Graf, *Printmaking*
Rodger Jacobsen, *Undergraduate Sculpture/Ceramics*
Jack Jefferson, *Upper Division Painting*
Kenneth Lash, *Humanities*
Alvin Light, *Graduate Painting and Sculpture*
Bruce McGaw, *Lower Division Painting*
Blair Stapp, *Photography*

Faculty List 1968-1969

Tom Akawie
Jeremy Anderson
Robert Anderson,
Erik Bauersfeld
Dennis Beall
Fletcher Benton
Joan Brown
Kathan Brown
Gerald Burchard
James Coe
John Collier
Bruce Conner
Richard Frankel Conrat
Gordon Cook
Jay De Feo
Stephen De Staebler
Richard Fiscus
William Geis
Gerald Gooch
Richard Graf
Charles Harshbarger
Julius Hatofsky
Wally Hedrick
Tom Holland
Jack Jefferson
Rodger Jacobsen
Kenneth Lash
Alvin Light
Ivan Majdrakoff
Fred Martin
Bernard Mayes
Bruce McGaw
Richard Miller
Bruce Nauman
Robert Nelson,
on leave Spring 1968

Anne Severson
Richard Shaw
Larry Spence
Blair Stapp
Jack Stauffacher
Norman Stiegelmeyer
Knute Stiles
Sam Tchakalian
Gunter Troche
Robert Trupin
James Weeks
Don Weygandt
David Zack

Admissions

Application Procedures

Undergraduate Applications Students who wish to enroll in either the Bachelor of Fine Arts or the Certificate of Completion programs must make formal application for admission and file both high school and all college transcripts with the Registrar, prior to the Application Deadline in the Academic Calendar. An application form will be found in the back of the bulletin. Applications will not be processed until all high school and any college transcripts and all other documents are on record with the Registrar. Applications filed after the Application Deadline cannot be assured processing. Filing applications and transcripts is the applicant's responsibility. Application forms may be obtained from the Office of the Registrar.

Transcripts The applicant should ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and cannot be returned to the applicant.

Graduate Applications See section on the Graduate Program.

Full-Time Special Students Students who wish to enroll for 12 or more units, but do not intend to work toward the Bachelor of Fine Arts degree or Certificate of Completion, must follow the Undergraduate Application procedure, including the filing of transcripts.

Part-Time Students Students enrolling for 8 through 11 units for credit must follow the Undergraduate Application procedure, including the filing of transcripts. Students enrolling for less than 8 units for credit must file transcripts with the Registrar before the registration period stated in the Academic Calendar. They need not, however, make formal application for admission, prepare portfolios nor pay an application fee.

Audit Students Audit (non-credit) students may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be 18 years of age or older. Auditors need not file transcripts nor make application for admission.

Registration Priority for enrollment in all classes is given to full-time degree or certificate students, full-time credit students, part time credit students, and auditors, in that order.

Transfer Students

Transfer Units from accredited institutions of higher learning will be accepted insofar as courses and content relate to the BFA degree or certificate curriculum. Only grades of "C" or higher will be accepted.

Enrollment Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. Their enrollment in these courses will be probationary in terms of class standing pending evaluation at the end of their first semester.

Foreign Students

The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students. Foreign students seeking admission to the College must observe the following regulations:
1. Applications for enrollment must be filed with the Registrar *at least three months before registration* (see Academic Calendar).
2. The applicant must prove adequate financing for the proposed period of study.
3. The applicant must prove a reasonable ability to read, write and speak English.
4. The applicant must secure a sponsor who is a United States citizen, and comply with all other government regulations of his home country and of the United States.

Admission Without a High School Diploma

Students without a high school diploma may be admitted if they:
1. are either over twenty-one years of age, or veterans honorably discharged following at least three full months of service, and
2. have achieved scores on College Entrance Examinations or on General Education Devel-

opment tests which indicate ability to do satisfactory college-level work.
However, such persons, if admitted, may attain credit status only after successfully completing one semester of full-time study at the San Francisco Art Institute.

Veterans

The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90-77; and is also approved by the California Department of Veterans Affairs. Veterans enrolling under California state law must supply evidence of authority before registration.
Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" forms with the V. A. before registration.
Undergraduate students carrying at least 14 units a semester for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.
Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.
Veterans are responsible for signing VA forms for subsistence and allowances at the end of each semester. Filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits.
All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V. A. before and during their enrollment at the College.
Supply allowances for veterans enrolled under Public Law 894 may be obtained from the College store.

General Information

A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.
Requirements for admission are subject to change as conditions demand.
The College reserves the right to change any course or instructor, to withdraw any course listed, and to modify or establish any fee as may be required.

Evening and Saturday School The College offers evening and Saturday afternoon classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday afternoon classes may be obtained from the Registrar.

Summer Session The College offers two five-week summer sessions of courses in the fine arts for beginning, intermediate and advanced students. A bulletin of these classes and additional information may be obtained from the Registrar.

Academic Information and Regulations

Master of Fine Arts Degree

The MFA is offered in painting, sculpture, printmaking and photography. For requirements see page 44

Bachelor of Fine Arts Degree

Majors The College offers four-year degree programs with majors in painting, sculpture/ceramics, printmaking, and photography. A teacher orientation program prepares the student for graduate work leading to the General Secondary Credential. No double majors are permitted.

Requirements To be eligible for the BFA, the student must satisfactorily complete the prescribed curriculum in his major field. In addition, he must:
1. complete his final year at the College as a full-time student with a minimum of 30 units;
2. file a Petition for Graduation with the Dean at the beginning of his final semester at the College.
3. have a cumulative grade point average of at least 2.5 (C+).

Transfer Units from accredited institutions will be made wherever such units are in courses comparable to those in the Institute's degree program and the grade in such is a C or better.

Transfer Students from accredited institutions of higher learning will be required to take at least two semesters of Humanities. This requirement may be waived for students already holding a BA degree in the humanities.

English Classification Test Entering students without college transfer credits for English Composition are required to take an English classification test. Those who fail are required to take English fundamentals.

Honors The degree is awarded "with honors" if the cumulative grade point average is 3.25 or above, and "with highest honors" if the cumulative average is 3.6 or above.

Certificate of Completion

The Certificate of Completion may be conferred upon the satisfactory completion of the same number of units required for the BFA degree. Requirements for major fields, academic standards and residence are the same. The principal difference is that the student need take only the required freshman academic courses shown in the curriculum of his major field. He may substitute elective studio courses for humanities courses during the second, third and fourth years.

Academic Information

The Academic Year includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 14-17 units per semester. A student who wishes to carry more than 17 units must have the approval of the Dean of Students.

Units A credit unit is based on the following amount of work done each week of the semester: 1.) One lecture hour plus two hours of assigned outside work, or 2.) Three hours of studio work, or 3.) Three hours of required outside work done by special arrangement with the department. Second, third, and fourth year studio courses in sculpture, printmaking and photography frequently have more units assigned to them than are actually covered in instruction or assigned studio time. The studios in these subjects are open on a workshop basis, durint other than class hours, to all students qualified for independent work in these subjects. The student will be held responsible for fulfilling the additional work represented by these additional units.

Grades The following grade point system is used: A—4 points; B—3 points; C—2 points; D—1 point; E—Incomplete; F—0 points; W—Withdrawal. If incomplete work is not made up within the first six weeks of the following semester, a final grade of "F" is given. A withdrawal does not affect the cumulative grade point average.

Academic Standards A credit student must maintain a grade point average of at least 2.0 (C) to remain in good standing. To be eligible for the Bachelor of Fine Arts degree, the student must have a cumulative grade point average of at least 2.5 (C+).
A student will be placed on scholastic probation if his cumulative grade point average falls below 2.0. Failure to improve his average during the semester of probation will result in dismissal from the College.

Courses Numbered 1-49 are primarily for freshmen, 50-99 for sophomores, 100-199 for juniors and seniors. Graduate courses are numbered from 200. The College reserves the right to withdraw or change any course listed, to change instructors and to amend degree and certificate requirements.

Upper Division Credit Upper division students may repeat upper division studio courses for additional credit.

Credit by Examination A currently-enrolled student may receive a waiver for a subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward *unit* credit requirements for the Bachelor of Fine Arts degree. Petition for examination may be made through the Dean's office.

General Information

Attendance is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped offically. (See regulations below.)

Change of Program and Withdrawal A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

Change of Major Students desiring to change majors must do so officially with the Registrar.

Withdrawal from a Class A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive a grade of "F" unless in the opinion of the instructor and the administration, special circumstances should enable him to receive a grade of "W", which does not affect the cumulative grade point average.

Withdrawal from the College A student contemplating withdrawal from the college because of personal or academic problems should first consult an advisor.

Leave of Absence A student planning to discontinue his studies at the College for a temporary period must make a written request to the Registrar for a Leave of Absence.

Because the College of the San Francisco Art Institute is a private school, strict control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with faculty. Studio courses range from fifteen students or less in ceramics and metal sculpture up to twenty-seven students in painting and thirty-five in drawing. Humanities lectures are limited to 110 students and the seminars to 15 students. The length of class meetings and their frequency is based on the faculty's estimation of what is desirable and practical. The College operates on the semester rather than the quarter system so that the greatest possible continuity of experience is maintained between the artist-teacher and the student.

Dismissal A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

Library The Institute's Anne Bremer Memorial Library contains over 13,000 books, half of which are devoted to the fine arts, half to the humanities and the sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

Supplies Supplies and text books may be purchased at substantial savings from the College store.

Lockers Lockers are provided free of charge and are assigned during Registration. All locker contents and student work must be removed by the last day of studio classes. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

Cafeteria and Housing There is a cafeteria on campus. The College has no dormitories.

Health Services Although the College does not provide medical care, full-time students may participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan by October 25th of fall semester.

Student Employment Students interested in employment should contact the Student Aid Officer following formal registration.

Student Exhibitions The College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.

Scholarships

Scholarships in the Fine Arts totaling $33,000 will be offered by the College of the San Francisco Art Institute for the 1967/68 Academic Year. Of this amount $15,000 will be provided under a grant from the Ford Foundation.

Eligibility

Each applicant will be reviewed by the Scholarship Committee, which will make awards on the basis of outstanding promise and need.
High school graduates, high school students who will graduate in June, 1967, or January, 1968, students who have completed study at an institution of higher learning, and continuing students at the Institute are eligible. Only undergraduates planning to carry a minimum of 12 units and graduate students carrying 10 or more units will be considered for grants or scholarships. New students must file a formal application for admission and pay a $10 application fee before or at the same time as applying for a scholarship. Entering freshmen must have a B average from high school, and transfer or continuing students must have a 3.0 average on a 4.0 scale.
The College reserves the right to make changes in the specific amounts of individual scholarships under special circumstances, to review student performance at the end of the fall semester before continuing a scholarship for the spring semester, and to award only a part or none of the funds shown should the quality of work submitted be insufficient.

Scholarships for Entering Students

Artforum Scholarship In cooperation with Artforum magazine, full-tuition will be offered to one entering graduate or undergraduate student for the academic year 1967/68.

International Scholarship One full-tuition scholarship for 1967/68. Eligibility is limited to applicants who are citizens of a country other than the United States or its possessions.

Freshmen Scholarships Ten scholarships offering half-tuition for one year will be awarded to entering freshmen.

Scholarships for Continuing Students

Agnes Brandenstein Memorial Scholarship Awarded for advanced study in ceramics; applicants must have had previous training or work in ceramics.

Adaline Kent Scholarship Full-tuition for a continuing upper-division or graduate student of exceptional accomplishment in sculpture. The Adaline Kent Memorial Fund of the San Francisco Foundation provides the grant.

Ellen Hart Bransten Memorial Scholarship Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

Hector Escobosa Scholarship Full-tuition granted to one upper division or graduate student in painting.

Six General Scholarships are offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

Graduate Scholarships Tuition scholarships are awarded to all graduate students of proven financial need according to the following pattern: First semester: no scholarship. Second semester: scholarship equal to one half of tuition. Third and fourth semester: scholarship equal to full tuition. Graduate students should see the Student Aid Officer during their first semester of the graduate program in order to apply for scholarship assistance during the remaining semesters.

Other Financial Aids

The College offers additional assistance to students through its participation in the Federal Guaranteed Loan Program, the United States Aid Fund and the Federal Educational Opportunity Grants Program. The College also offers a limited number of paid part-time jobs under the College's own program as well as the Federal College's Work-Study Program to registered students.

Scholarship Applications

Applications for 1968-69 scholarships must be received by April 14, 1968; applications for the 1969-70 year must be received by April 15, 1969. Entering students applying for scholarships must complete the Parents' Confidential Statement, which may be obtained from the Institute's Registrar or from the College Scholarship Service, P.O. Box 1025, Berkeley, California.

Financial Information

Tuition Fees are payable in full at the time of registration for each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

Tuition
1 - 11 units: $50 per unit per semester
12 - 17 units (full time): $600 per semester
Per unit above 17 units: $45 per semester

Deferred Payment of Tuition For those who prefer monthly tuition payments, deferred payment plans on a contract basis are available through Tuition Plan, Inc., an independent business concern, which requires a minimum contract of $500 per academic year. Complete information may be obtained from the Registrar at the Institute.

Application Fee—$10 This fee must accompany all applications for the Bachelor of Fine Arts, Master of Fine Arts or Certificate of Completion programs, and all students intending to carry 8 or more units, including those from students applying for scholarships and admission simultaneously. It does not apply to tuition and is not refundable.

Tuition Deposit--$50 Prior to registration for each semester, entering and continuing students who have been accepted for admission must make a non-refundable deposit of $50.00 which is applicable toward tuition and insures a place in the semester's classes. Students must complete their registration, including payment of tuition in full, on the appropriate registration day as shown on the Academic Calendar.

Change of Program Fee—$2.00 Charged for each program change after the close of registration.

Transcript Fee—$2.00 One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

Personal Checks Returned Unpaid—$2.00

Late Registration Fee—$5.00 Charged to students registering for credit after the close of registration.

Withdrawals and Refunds Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the college is filed in writing with the Registrar. *Refunds*, when applicable, are based on full tuition and will be allowed according to the following schedule:

First week of semester — 80%
Second week of semester — 60%
Third week of semester — 40%
Fourth week of semester — 20%

Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

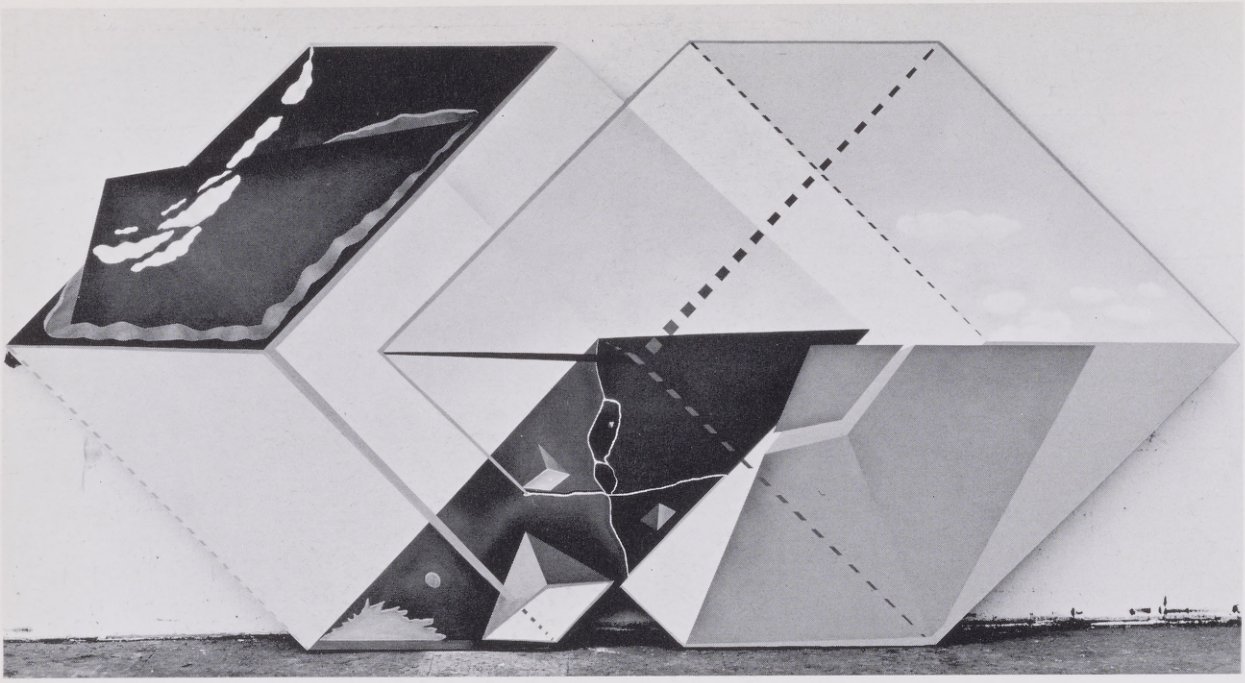
Unpaid Accounts The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Oil Painting by Kenneth Hoffman, Fourth Year

Metal Sculpture by William Goodman, MFA, 1966

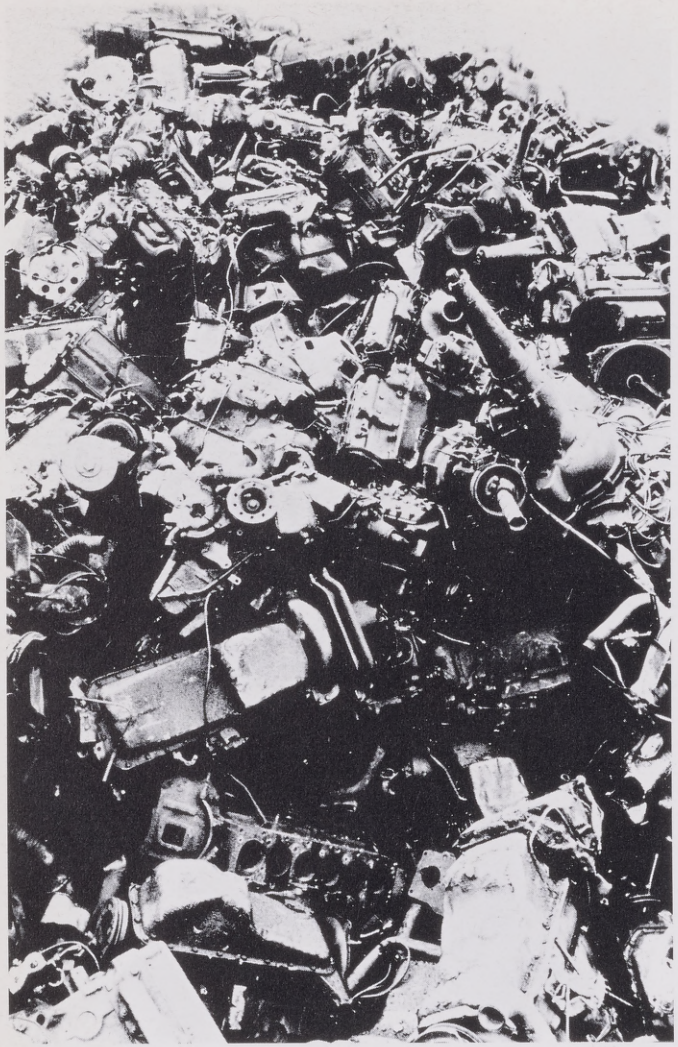
Lithograph by Linda Quick, Fourth Year

Photograph by Peter Worsley, Fourth Year Student



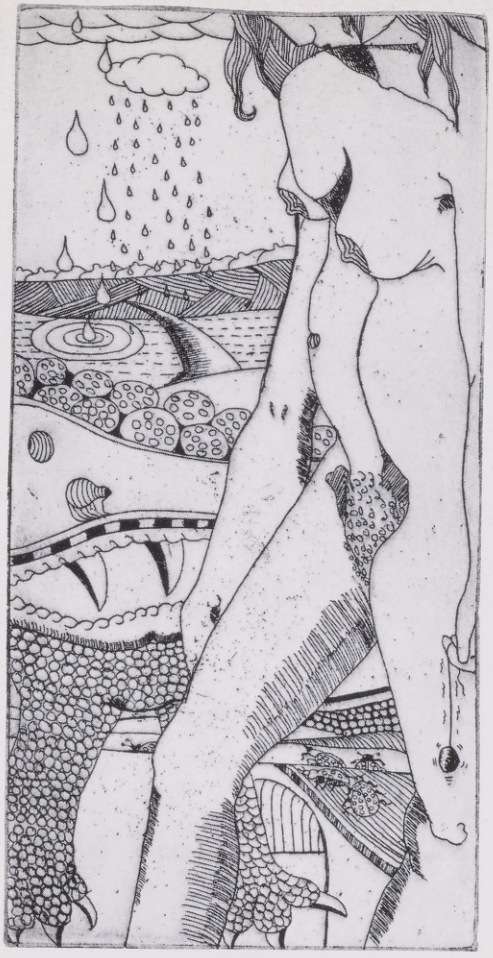
Oil Painting by David Neikirk, Graduate Student

Metal Sculpture by Fred Hunnicutt, MFA 1966



Photograph by Gary Groves, Special Student

Ceramic by Kurt Fishback, Fourth Year



Intaglio by Gilbert Precivale, Third Year

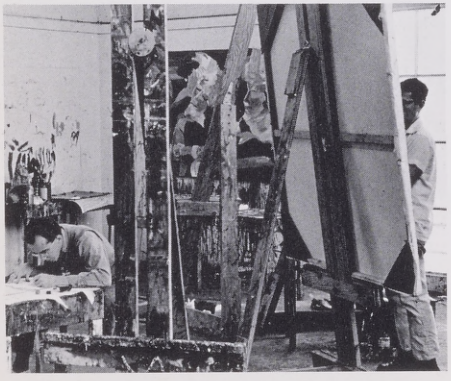
Plastic Sculpture by Joshua Pryor, First Year

Undergraduate Painting

The curriculum for majors in painting has been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience within it the possibilities of a variety of media and techniques. Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life nature and imagination as necessary to the student's development.

In each semester, the student takes a painting class of four or more units from one instructor, and a drawing class of two or more units from the same or another instructor. In addition to these two classes and other required courses, he will usually take at least one other elective course in painting or drawing in the second, third and fourth years. A third or fourth year student may elect to take up to two additional units in any course in his major for which he is already enrolled for four or more units.



Painting Curriculum

First Year	*Fall*	*/Spring*
1 Drawing	2	2
2 Painting	4	4
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30 English	3	2
Total Units	*15*	*14*

Second Year	*Fall*	*/Spring*
51 Drawing	2	2
52 Painting	4	4
5A, B Sculpture	3	2
57 Printmaking	2	2
97A, B Humanities	5	5
Total Units	*16*	*15*

Third Year	*Fall*	*/Spring*
101 Drawing	2	2
102 Painting	4	4
109 Materials and Techniques	1	
147A, B Humanities	5	5
Electives	5	6
Total Units	*15*	*15*

Fourth Year	*Fall*	*/Spring*
151 Drawing	2	2
152 Painting	4	4
197A, B Humanities	5	5
Electives	3	3
Total Units	*14*	*14*

Requirement for BFA degree: 120 units

Painting and Drawing Courses

1. 51. 101. 151. Drawing
First through fourth year drawing. Work in a variety of media including pencil, charcoal, collage, tempera and ink. 2 units per semester.

2. 52. 102. 152. Painting
First through fourth year painting. Work primarily in oil painting as well as other painting media. 2-4 units per semester.

109. Materials and Techniques
Study of the entire range of media used by the contemporary painter. Emphasis on both traditional and new synthetic materials. 1 unit.

99. 199. Special Studies
Work with individual faculty for advanced students, subject to faculty and advisor approval. 1-4 units.

Painting Faculty

Jack Jefferson
Chairman for Upper Division Study
Painter. Studied: University of Iowa, SF Art Institute. Rosenberg Traveling Fellowship. One man shows: M. H. deYoung Museum, Metart Gallery, SF. Exhibited: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Stanford University; SF Museum of Art.

Bruce McGaw
Chairman for Lower Division Study
Painter. BFA, California College of Arts and Crafts. Exhibited: in travelling shows throughout the US and locally at M. H. deYoung Museum, Palace of the Legion of Honor, Oakland Art Museum, Santa Barbara Museum, Richmond Art Center.

Tom Akawie
Painter. AB, MA, University of California, Berkeley. Studied at Los Angeles City College. One man shows: Bolles Gallery, SF; Berkeley Gallery, Berkeley; Comara Gallery, LA; Long Beach Art Museum. Exhibited: SF Museum of Art; Krannert Art Museum; NY World's Fair, American Express Pavillion; David Stuart Gallery, LA.

Julius Hatofsky
Painter. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Represented by Egan Gallery, NY, and collection of the Whitney Museum. Recipient of a National Endowment for the Arts grant in 1967.

Wally Hedrick
Painter. Studied at San Francisco Art Institute, BFA; San Francisco State College, graduate work. Exhibited: Museum of Modern Art; SF Museum of Art. One man show: Balboa Gallery, Newport, California. Prizes: 1963 Phelan Award, M.H. de Young Memorial Museum.

Tom Holland
Painter. Studied: University of California, Santa Barbara and Berkeley. Awarded Fulbright fellowship. Exhibited: S.F. Museum of Art, Richmond Center, Oakland Museum, La Jolla Art Center, University of Chile. One man shows: Lanyon Gallery, Palo Alto; Wilder Gallery, L.A.; Hansen Galleries, S.F.

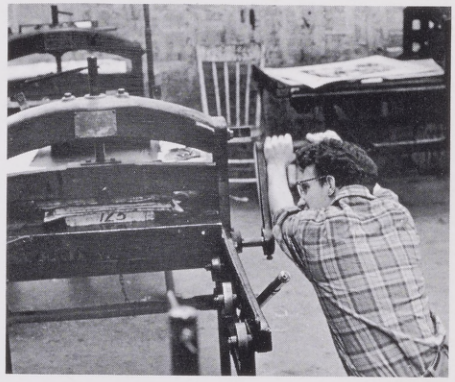
Norman Stiegelmeyer
Painter. BFA, MFA, SF Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One man shows: Richmond Art Center, New Mission Gallery, SF. Exhibited: Winter Invitational, California Palace of the Legion of Honor; Frankische Gallery, Nuremberg; SECA Show at SF Museum of Art; Gordon Woodside Gallery, SF.

Donald Weygandt
Painter. BFA, Washington University, St. Louis; MFA, University of Illinois; studied, Yale University. One-man shows: Springfield, Illinois; Edward Quill Gallery, SF; Distel Gallery, Los Altos; Sabrina Gallery, Los Angeles. Former instructor, University of Colorado.

Undergraduate Printmaking

The graphic arts hold an important place in man's ability to communicate on the highest artistic level. Historical examples provide evidence of a potential for artistic significance far beyond that of commercial necessity. To this end, the printmaking faculty considers its primary responsibility to be the development of the printmaker as a fine artist.

The printmaking program provides the student with the opportunity for a continuing, intense experience with the printing forms. Courses are designed to supply him first, with all the instruction necessary for his development, and second, with a workshop environment conducive to his total involvement as a creative printmaker. Technical proficiency is an essential objective. However, this is considered important only in relationship to the complete mastery of the discipline as his primary means of expression. Required courses, as part of the fine arts curriculum, provide the background for this artistic development. The humanities program, plus a course in the history of prints, gives him the knowledge and the tools necessary for an intelligent analysis of himself and the world. The total synthesis of these experiences will enable the graduating student of graphics to be fully prepared to continue the process of individual self-creation into a mature artist printmaker.



Printmaking Curriculum

First Year	*Fall*	*Spring*
1 Drawing	2	2
2 Painting		4
8A, B Printmaking	2	2
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30 English	3	
Total Units	*13*	*14*

Second Year	*Fall*	*Spring*
58A, B Printmaking	2	4
51.P Drawing for Printmakers	2	2
52 Painting	4	4
20A, B Photography	3	3
97A, B Humanities	5	5
Total Units	*16*	*14*

Third Year	*Fall*	*Spring*
108 Printmaking	4	4
103A, B History of Printmaking	1	1
124 Typography	2	
101.P Drawing for Printmakers	2	2
147A, B Humanities	5	5
5A, B Sculpture	3	2
Total Units	*17*	*14*

Fourth Year	*Fall*	*Spring*
151.P Drawing for Printmakers	2	2
158 Printmaking	4	4
197A, B Humanities	5	5
Electives	4	4
Total Units	*15*	*15*

Requirement for BFA degree: 118 units

A third or fourth year student may elect to take up to two additional units in any course of four or more units in his major.

Course Descriptions

8A, B; 58A, B. Printmaking
Introduction for majors to techniques of lithography (part A), etching (part B) and woodcut as a primary means of expression. Individual and group discussions, lectures and museum trips. 2, 4 units per semester.

57A, B. Printmaking
Introduction to printmaking for non-majors. See course description 8, 58. 2 units per semester.

51, 101, 151.P Drawing for Printmakers
A special drawing section taught by various members of the printmaking faculty.

103A. B. History of Printmaking
Lectures and individual examination of historical and contemporary prints from local collections, including the Achenbach Foundation for Graphic Arts. 103A is prerequisite to 103B 1 unit per semester.

108. Printmaking
Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. 4 units per semester.

124. Typography
The art of the page and the book. Workshop course involving production of printed work. One semester course. 2 units.

158. Printmaking
Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 4 units per semester.

199. Special Studies
Work with individual faculty for advanced students, subject to faculty and advisor's approval. 1-4 units.

Printmaking Faculty

Richard Graf
Department Chairman
Printmaker, painter. BFA, MFA, California College of Arts and Crafts. One man shows: SF Museum of Art, Berkeley Gallery, Cellini Gallery, SF; Richmond Art Center. Exhibited: Pennsylvania Academy, Philadelphia Print Club, Wichita Art Association, Richmond Art Center. Collections: Library of Congress, Achenbach Foundation for the Graphic Arts.

Dennis Beall
Printmaker. BA, MA, SF State College. Exhibitions include: Paris Biennial; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; Whitney Museum Annual; national printmaking shows at Brooklyn Museum, Oklahoma Art Center, Western Michigan University. One man shows include: Richmond Art Center, Hansen Galleries, SF.

Kathan Brown
Printmaker. BA, Antioch College, Ohio. Studied Central School of Art, London. One man exhibit Hansen Galleries, SF. Exhibited: Library of Congress, Washington, D. C.; Brooklyn Museum, Brooklyn, NY; Graphic Arts USA exchange exhibition with Russia.

Gordon Cook
Printmaker. BFA, Illinois Wesleyan University. Studied: Chicago Art Institute, University of Iowa. One man show: Achenbach Foundation for the Graphic Arts. Exhibited: Philadelphia Museum, Brooklyn Museum, SF Museum of Art, Oakland Art Museum. Collections: Pasadena Museum, Library of Congress.

Jack Stauffacher
Graphic Designer. Studied: San Mateo Junior College; Fulbright Scholar in Italy. Formerly Director of New Laboratory Press and Assistant Professor of Typographic Design, Department of Graphic Arts, Carnegie Institute of Technology; Former Typographic Director, Stanford University Press; Owner, The Greenwood Press, SF. Awards: American Institute of Graphic Arts, Fifty Books of the Year.

E. Gunter Troche
PhD, University of Munich. Director of Achenbach Foundation for Graphic Arts; former Director of the Germanic National Museum, Nuremberg. Author of several books and articles on the history of art.

Gerald Gooch
Printmaker. BFA, California College of Arts and Crafts. One-man shows: Derby Street Gallery, Arleigh Gallery, University of Colorado Gallery, M. H. De Young Museum. Exhibited: Richmond Art Center, I.B.M. Gallery, Trutton Gallery, Hansen Gallery. Prizes: California State Fair, Oklahoma Art Center, Pasadena Purchase Award.

Victor Moscoso
Printmaker. BFA, Yale. Studied Cooper Union, New York and San Francisco Art Institute. Exhibitions: Pierson Gallery, New Haven; Bolles Gallery, S.F.; Gallery Da Silva, Santa Barbara; Gallery Horizons, Sausalito; Moore Gallery, San Francisco.

Undergraduate Photography

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and a life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study — of photography's history, of its leading practitioners and their philosophies — will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

Photography Curriculum

First Year	*Fall*	*/Spring*
20A Expression	3	
20B Technique		3
2 Painting	4	4
1 Drawing		2
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30 English	3	
Total Units	*16*	*15*

Second Year	*Fall*	*/Spring*
70 Intermediate Photography	2	2
71 Intermediate Photography	2	2
5A, B Sculpture	3	2
57A, B Printmaking	2	2
97A, B Humanities	5	5
Elective		2
Total Units	*14*	*15*

Third Year	*Fall*	*/Spring*
120 Advanced Photography	2	2
121 Advanced Photography	2	2
122 Advanced Photography	2	2
52 Painting	4	4
147A, B Humanities	5	5
Total Units	*15*	*15*

Fourth Year	*Fall*	*/Spring*
170 Individual Projects	2	2
171 Individual Projects	2	2
172 Individual Projects	2	2
197A, B Humanities	5	5
Electives	4	4
Total Units	*15*	*15*

Requirement for BFA degree: 120 units

Photography Course Descriptions

20A. Expression
Introduction to photography as expression. Intensive use of camera. One semester course. 3 units.

20B. Techniques
Demonstration and application of techniques. One semester course. 3 units.

25. Basic Photography
A special course for students not majoring in photography. Introduction to use of the camera and basic darkroom processes. 2 units per semester.

70. 71. Intermediate Photography
Intermediate work in photography with two different instructors. 2 units per semester.

73. Film-making
Exploring new forms of self-expression through film-making. Each student will make one or more movies with emphasis being placed on film as a tool of personal expression. 2 units per semester.

74. Film-making
Further development and criticism in the film medium. 1 unit per semester.

120. 121. 122. Advanced Photography
Advanced work in photography with three different instructors. 2 units per semester.

170. 171. 172. Individual Projects
Advanced work in photography with three different instructors. Intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned. 170, 171, and 172 are 2 units per semester. A fourth year student may elect to take up to four additional units in any one of these courses.

199. Special Studies
Work with individual faculty for advanced students, subject to faculty and advisor's approval. 1-4 units.

210 Advanced Seminars in Photography and Filmmaking
The Master of Fine Arts Program in Photography and Filmmaking. The program intends to provide the graduate student who has already achieved full technical mastery the opportunity to work with a faculty of diverse experiences and disciplines. Each member of the graduate faculty has been chosen for his achievement in fields other than photography or film, so that the student will experience a new and wider range of comment and criticism than he would have received from the intramedium faculty of his undergraduate study.
The program is three semesters plus a full summer project in length. During the program in addition to weekly seminars with the graduate faculty, the student will produce one complete and detailed project of his own choosing, plus several smaller projects of an exploratory and experimental nature.
Because the composition of the faculty changes from semester to semester and is partly dependent upon guests who may be available, it is impractical to announce names of the graduate faculty more than a month or two before the start of each semester.
Admission procedures, degree requirements, other than those specified above, and scholarship provisions will be found on pages 44, 45 of this catalog. The portfolio of works submitted should not be limited to six examples, but should embody what the applicant feels to be a substantial representation of his work.

Photography Faculty

Blair Stapp
Department Chairman
Photographer. BA, University of Wisconsin. Editorial and advertising photographs appear in many publications. Formerly on the staffs of Edward Steichen and Milton Halberstadt.

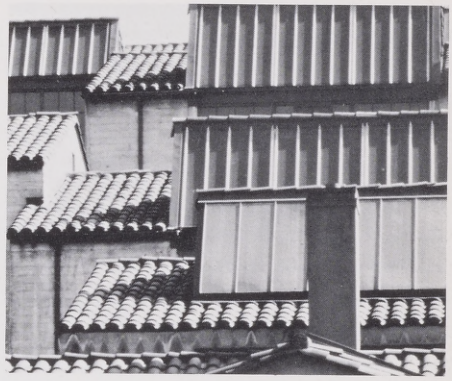
Gerald Burchard
Photographer. BFA, SF Art Institute. Exhibitions: SF Museum of Art.

Jim Coe
Photographer. AA, College of San Mateo; BFA, SF Art Institute. Exhibitions: Student Union, University of California, Berkeley; Interplayers Theatre, SF; Beep Gallery, SF. First Prize, Monterey Jazz Festival Show, 1963.

John Collier Jr.
Photographer. Studied: SF Art Institute. Guggenheim Fellowship. Shows: Museum of Modern Art, Family of Man Exhibition.

Richard Fraenkel Conrat
Photographer. AB, University of California. Studied: Reed College, SF Art Institute. One man show at SF Museum of Art circulated by Western Association of Art Museums 1964-66. Special consultant to Museum of Modern Art on Dorothea Lange Memorial Exhibit, 1965. Editor and designer, Paul Hassel Memorial Exhibit 1965-66.

Robert Nelson
Filmmaker. BA, SF State College; MFA, Mills College. One man show of paintings Salon de Actos, Valencia, Spain; Harold L. Zellerbach Award, SF International Film Festival 1965.



Undergraduate Sculpture/Ceramics

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, the student is encouraged to branch out into various sculptural media as they may become relevant to his personal growth. To this purpose, the student is enrolled each semester for general sculpture for two units each with one or more members of the sculpture/ceramics faculty, up to a maximum of six units.

The first month of the first year of general sculpture for all students, both majors and non-majors, is devoted to a shop orientation course organized on a pass-fail basis. Students who pass the course receive a pass card permitting their individual use of the shop facilities and their continuation in general sculpture. Students who fail the course must repeat it to pass, or drop general sculpture. A pass mark in this introductory shop course is required for all transfer students, no matter what their previous experience might be.

Within the category of general sculpture, the student may work without prerequisites in any of the sculptural media except ceramics and metal sculpture, for each of which a two semester basic technical course is prerequisite. Pass cards are given to each student satisfactorily completing these introductory courses and the facilities in ceramics and metal sculpture are then open to his individual use.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement, and the teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student.

Ceramics courses stress the tradition wherein a pottery vessel is regarded as a unique and beautifully rendered statement rather than a product of utilitarian design. In addition to pottery, fired clay sculpture constitutes a large part of ceramics courses. To make the full spectrum of color available to the student, all firing is done in low temperature range. Students desiring the designation "Ceramics" in their BFA degree are required to take Course 90, Glaze Calculation in their third year, and to take at least 20 units of General Sculpture with faculty members working in ceramics.

Sculpture/Ceramics Curriculum

First Year	*Fall*	*Spring*
5A, B Sculpture	3	2
1 Drawing	2	2
2 Painting		4
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30 English	3	
Total Units	*14*	*14*

Second Year	*Fall*	*Spring*
55 Sculpture	2	2
54 Sculpture, Metal	2	2
65 Sculpture, Ceramic	2	2
51 Drawing	2	2
97A, B Humanities	5	5
Electives	2	3
Total Units	*15*	*16*

Third Year	*Fall*	*Spring*
105 Sculpture	6	6
101.S Drawing for Sculptors	2	2
147A, B Humanities	5	5
Electives	2	2
Total Units	*15*	*15*

Fourth Year	*Fall*	*Spring*
155 Sculpture	6	6
151 Drawing	2	2
197A, B Humanities	5	5
Electives	3	2
Total Units	*16*	*15*

Requirement for BFA degree: 120 units

Sculpture/Ceramics Courses

5A, B Introduction to Sculpture
One month shop course, passage prerequisite to any further work in sculpture. Remainder of 5A devoted to work in clay, plaster, wood and other materials. Weekly lectures from various members of the faculty. 3 units.

5B Sculpture
Continuation of 5A, without weekly lecture sessions. 2 units.

55. 105. 155. Sculpture
Second through fourth year sculpture in various materials. Two units per instructor, 2, 4 or 6 units per semester.

5A, B Introduction to Metal Sculpture
Techniques of sculpture in metal, including welding, brazing, forging and casting. Prerequisite to any work in these media in the Sculpture/Ceramics Department. 2 units per semester.

101.S Drawing for Sculptors
Third year drawing for sculptors. A special drawing section taught by various members of the sculpture/ceramics faculty. 2 units.

90 Glaze Calculation
Through experiment the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. Fall semester only. 1 unit.

99.199 Special Studies
Additional work with individual faculty for advanced students, subject to faculty and advisor approval. 1-4 units.

Sculpture/Ceramics Faculty

Rodger Jacobsen
Department Chairman
Sculptor. BFA, MFA, SF Art Institute. Studied at the College of Marin. One man show: Dilexi Gallery, SF. Exhibited: Kaiser Center; SF Museum of Art; SF Art Institute Annuals.

Jeremy Anderson
Sculptor. Studied: SF Art Institute. One man shows: Dilexi Gallery, SF; Stable Gallery, NY; SF Museum of Art. Exhibited: Whitney Museum Annual, Illinois Biennial.

Robert Anderson
Ceramist, sculptor. BFA, University of Southern California. Studied: Long Beach State College, University of California. One man show: Richmond Art Center. Exhibitions: SF Museum of Art, Richmond Art Center Sculpture Annual, Oakland Museum, Everson Museum of Art, NY. Syracuse National Purchase Award.

Fletcher Benton
Painter, Sculptor. BFA, Miami University; graduate work SF State College. One man shows: Gumps Gallery, Hansen Galleries, SF, SF Art Institute; Esther Robles Gallery. LA. Exhibitions: Whitney Museum Annual; Illinois Biennial; American Sculpture of the Sixties, LA County Museum; Directions in Kinetic Sculpture, University of California.

Stephen DeStaebler
Sculptor. BA, Princeton University; MA, University of California. Exhibitions: 1963 Paris Biennial; International Ceramics Exhibition, Japan; Museum of Contemporary Crafts, NY. Awards: SF Art Institute Annual, Richmond Art Center, SF Art Festival, Zellerbach Memorial Sculpture Competition.

Alvin Light
Sculptor. BFA, MFA, SF Art Institute. One man shows: Dilexi Gallery, SF, LA; M. H. deYoung Museum. Exhibited: Whitney Museum; Staempfli Gallery, NY; Chicago Art Institute; Jefferson Gallery, Washington, D. C. Recipient of National Endowment for the Arts grant 1967.

James Reineking
Sculptor. BFA, MFA, San Francisco Art Institute. Previously taught at California State College at Hayward. One Man Shows: SFAI Gallery 1967, University of Montana, Bozeman, 1965, 66. Exhibitions: Drawing Show, Eastern Montana State, 84th and 85th Annuals, at SF Museum of Art, and the 15th Annual Richmond Sculpture exhibition.

Bruce Nauman
Sculptor. BS, University of Wisconsin; MA, University of California, Davis. One man shows: Nicholas Wilder Gallery, LA; Richmond Art Center. Two man shows: SF Art Institute, Sacramento State College. Exhibited: American Institute of Architects Invitational, Sacramento; SF Museum of Art.

Richard Shaw
Ceramist. BFA, SF Art Institute. Studied: Alfred University; Orange Coast College, California. Exhibitions: Museum of Contemporary Crafts, NY; Boston Society of Arts and Crafts.

Teacher Orientation

The undergraduate major in painting, sculpture/ceramics, printmaking or photography, may be supplemented by a program of courses in teacher orientation, thus preparing the student for graduate work in art education. Elective units must be selected in programs other than the major. Interested students will work directly with the department chairman for teacher orientation, so a curriculum of supporting and supplementary courses may be planned. Under this program the minimum BFA requirement is increased 5 units in all majors.

A student planning to work toward one of the State of California teaching credentials following graduation from the Institute should have fulfilled the following requirements:

(1) He should have successfully completed two semesters of senior high school laboratory science or four semester hours of college or university laboratory science. If this requirement has not been met before admission, the student will be required to complete it elsewhere during his enrollment and prior to his graduation.

(2) He should also have completed the undergraduate language and mathematics credential requirements in preparation for graduate study.

(3) It is also recommended that the student complete Educational Psychology (8 units) at San Francisco State College during the summer between the third and fourth years.

Required supplementary courses in humanities and teacher orientation are:

186. Directed Writing
Individual projects in one of the forms of creative writing, or expository writing. Prerequisites: "B" average in English 30, or equivalent, and advisor's permission. One semester course. 3 units.

190. Teacher Orientation
General principles, objectives and functions of art education. Public and private school observation. Curriculum organization, evaluation, history, trends. School organization. Audio-visual and curriculum materials and laboratory work. Two semester course. First semester, 2 units. Second semester, 3 units.

196. Public and Group Discussion
Fundamentals of articulation, semantics, group dynamics and individual presentation. One semester course, 2 units.

Teacher Orientation Faculty

Richard Fiscus
Department Chairman
Bernard Mayes
Anne Severson

See Humanities for Biographies

Humanities

The humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from prehistory to the present.

The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the social sciences and science. Enrollment in the program is required of all candidates for the BFA degree. No electives are offered in the humanities. The program may not be taken as a major.

The student attends two lectures each week, and is assigned to a seminar study-group. Lectures are delivered both by the College faculty and by guest lecturers who are authorities in given fields. Seminars are presided over by the College faculty. It is here that the student does individual work, researching in depth various specific areas relative to the lectures for oral and written presentation.

Humanities Curriculum

Humanities 47A: Introduction
The nature and problem of communication. A series of lectures and seminars aimed at developing the tools of cultural analysis through study of various aspects of the phenomenon of communication as it operates in both nature and man. Major areas of investigation include the Physical World, The Brain, Language, Non-Verbal Communication and Contemporary Problems in Communication. 5 units.

47B. Humanities
The Early Near East. Greek and Roman Civilizations.
The ancient world: Sumer, the Tigris-Euphrates Valley, Egypt. The Hebrews and The Old Testament. A study of the history, literature, art, philosophy, and science of the ancient world, and an attempt to discern in what ways it was "the cradle of civilization." Transition to the world of Greece. The Classical Civilization: a study of its organic nature and of its historic influence on western man. The Roman Civilization. Early Christianity. 5 units.

97A. Humanities
Transition to the Middle Ages. Islam. The Middle Ages. Prerequisite: C or better in 47B or equivalent, or by permission of the department.
The Changing World. Two Great Religions. The New Testament. The Koran. Augustine and Aquinas. Conversion in the North. Early Britain. Anglo-Saxon literature. The Sagas. Islamic history and literature. The Middle Ages in Europe. Church History. Art and literature as expressions of the Medieval mind. Medieval science and economics. 5 units.

97B. Humanities
The Culture of the Far East: India, Southeast Asia, China, Japan.
The nature and influence of the early Far Eastern Civilizations. Buddhism. Hinduism. The Bedas. Confucius, The Analects. The Han Classics. Zen. Art and architecture of the Far East. Oriental music, dance, and theater. Ancient China. Studies in comparative culture. 5 units.

147A. Humanities The Renaissance
From Giotto to Shakespeare. The emergence of early modern individualism. Renaissance science and the scientific ideal. The Italian city-state. Rise of the European state system. The emergence of capitalism. The Renaissance church. The great age of Italian painting and sculpture. Humanism in France and Italy. The voyages of discovery. The Reformation. Counter-Reformation. Elizabethan England. 5 units.

147B. Humanities
The Emergence of the Modern World: 1650-1850.
Monarchy: the Age of Louis XIV. Newton and the "New Science." Restoration drama. Baroque art. The Age of Enlightenment. The triumph of trade. The rise of the novel. The Age of Revolution: political and philosophical, industrial, scientific. The great American experiment. Napoleon and the Age of Restoration. The Romantic Movement.The crucial 19th Century philosophers. U. S. History to 1850. 5 units.

197A. Humanities
Roots of Contemporary Culture: the Late 19th and Early 20th Centuries.
Nationalism and imperialism. Consequences of the Industrial Revolution. Liberalism and democracy in the late 19th Century. Dostoevski and the psychological novel. The German

expressionist theater. Symbolism and impressionism in the arts. Individualism and isolation: Nietzsche, Kierkegaard, Freud, Marx and the political economists. Late imperialism and the power struggle. The epoch of World War I. 5 units.

197B. Humanities
The Contemporary World. The thought, belief, and attitudes of the modern world, as expressed in politics, war, economics, social organization, art, literature, philosophy, and science Implications of the new internationalism. The triumph of science. The exploration of space. The search for identity and ideal. Present problems of the future. 5 units.

A. English Fundamentals
Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English Classification Test. One semester course. 2 units, non credit.

30 English Composition
Expository, narrative and descriptive writing. Varied readings. Prerequisite—successful completion of English Classification test or English A. 3 units per semester.

33A. B. Modern Art History
Major schools and artists of the western world from the 19th Century to the present. 1 unit per semester.

132 Special Studies in the Humanities.
A one semester course rotated among members of the humanities faculty, each teaching in an area of his major interest. Subjects to be announced.

199. Special Studies
Open to outstanding, advanced students. Work guided by faculty consultation. 1-6 units.

Humanities Faculty

Kenneth Lash *Department Chairman*
Comparative literature, art history. BA Yale University; MA, University of New Mexico; Fulbright scholar, University de Lille, France. Rockerfeller Foundation Grant, Latin America. Former editor, New Mexico Quarterly. Poems and articles published in American Quarterly, Journal of Philosophy, The Explicator and Antioch Review.

Erik Bauersfeld
Philosophy. BA and graduate work, University of California, Berkeley. Studied: Cooper Union and SF Art Institute.

Richard Fiscus
English, Education. Dean of Students. BA, MA, University of California, Berkeley; graduate studies in sociology and education, Ohio State University. Former faculty member, Ohio State University, University of the Pacific.

Charles Harshbarger
BFA, SF Art Institute; MA, Stanford University. Former faculty member, Iowa State University.

Fred Martin
Director, College of the SF Art Institute. BA, MA, University of California, Berkeley. Studied: SF Art Institute. One man shows: Dilexi Gallery, SF; Oakland Art Musem; SF Museum of Art; Minami Gallery, Tokyo; M.H. deYoung Memorial Museum; Royal Marks Gallery, NY; Lanyon Gallery, Palo Alto.

Bernard Mayes
Sociologist and writer. MA, Cambridge University. Ordained Episcopal priest and was worker priest in New York. West Coast correspondent for British Broadcasting Corporation. Founder, San Francisco Suicide Prevention, Inc. Publications: Getting it Across; The Sacrament of Education; and Training the Men.

Richard Miller
History, political science. BA, Ohio State University; MA, Claremont Graduate School, PhD University of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer. Author, Amerloque, a novel, 1966.

Anne Severson
AB, Hunter College, New York; MA, Columbia University; postgraduate studies, University of California, Berkeley. Former teaching fellow, Regents College; English instructor, Rutgers University; and communications teacher, School of Visual Arts, New York.

Larry Spence
English, political science. BA, University of Louisville, Ky.; MA, UC, Berkeley. Studied: Yale University. Former newspaper reporter: Associated Press, Monterey Peninsula Herald. Creative writing scholarship, University of Louisville. Heller Fellowship, University of California. Free lance writer of magazine and journal articles, short stories.

Robert Trupin
BA, economics, Brooklyn College; AB, physics, and PhD candidate, University of California, Berkeley. Formerly teaching assistant, Brandeis University; research assistant, Washington University, St. Louis; systems engineer, Mellonics, Inc., Sunnyvale; research associate, University of California, Berkeley. Articles in Journal of Experimental Biology.

David Zack
BA, MA, University of Chicago. Studied Jesus College, Cambridge. Instructor University of Puerto Rico, Chicago City College, SF State College. Publications officer, Seafarers International Union.

Master of Fine Arts in Painting, Sculpture, Printmaking and Photography

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting, sculpture, printmaking or photography. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist.
Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

Graduate Curriculum

Program of Study The program requires two years to complete; however, it may be shortened to three semesters in exceptional cases. The minimum program of 30 units is normally completed during the first three semesters, and the fourth semester consists of continued studio work in the major field. Courses during the first three semesters are as follows:

205. Philosophy and History of Art Seminars *2 units per semester*

208. Advanced Studies Seminars in Painting and Sculpture, *2 units per semester*

209. Advanced Studies Seminars in Printmaking, *2 units per semester* (Prerequisite 103A, B, History of Printmaking; 124, Typography. These may be taken concurrently with the seminar.)

210 Advanced Studies Seminar in Photography, 2 units per semester.

299. Studio Work in the Major Field, *6 units per semester*

Transferring applicants, especially those holding a degree other than the BFA, may be required to take additional courses, which might lengthen their program beyond the normal time, two years.

Seminars in painting and sculpture, or in printmaking. In addition to a program of studio work in the major field, there are weekly seminars in the major field and in the philosophy and history of art in which all students participate. The group is small enough for each student to show examples of his work several times during each semester, and for everyone to take part in the critical discussion. Considerable stress is placed on this procedure, which requires the student to respond actively to a wide range of work, to discuss what he sees and thinks about it, and to have his ideas variously challenged, supplemented and encouraged by others in a group whose aim is to achieve as much clarity and understanding as possible.

The emphasis in one seminar is on critical examination of the work presented. In the course of these sessions, specific and general problems of art continuously arise. These are taken up in greater detail in the second weekly seminar, drawing upon historical material and aesthetic analysis. Guest artists frequently participate in both seminars, as do critics and writers living in and visiting the area.
These seminars, combined with the full-time schedule of studio work, provide the student with a more informed confidence in his own artistic concerns, as well as with an increased awareness of his position in relation to art of the past and present.

Graduate Admissions

Standards of Admission Standards of admission are set by the Graduate Committee. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Admission Without a Previous Degree Individuals with outstanding creative qualifications, but without previous academic degrees, may be accepted into the program, but such acceptance will be contingent on their completing a full semester of upper division undergraduate work at the SF Art Institute with a grade point average of 3.0 (B) or better.

Admission Without the MFA Degree as an Objective Individuals of superior promise who wish to do special advanced work in painting or sculpture without commitment to the full program, may also be considered for admission.

Application Requirements The applicant must submit the following to the Graduate Program Committee for his major on or before the Application Deadline stated in the calendar:
1. Completed application form (obtainable from the Registrar).
2. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended.)
3. Six (6) examples of work in the major field which may be submitted by slides, and a representation of drawings. Work submitted must have been completed within the 18 months immediately preceeding application. The approximate date of completion must be indicated on each work. An inventory list must accompany the examples.
4. A statement concerning the applicant's work and his reasons for embarking on a program of graduate study.
When these requirements have been met, a tentative program will be prepared for the applicant's general guidance.

Foreign Student applicants must meet the same standards required of domestic applicants.

Readmission Should any reasons other than scholarship compel a student to discontinue his studies, he may be readmitted to the program by making a new application to the Committee.

MFA Degree Requirements

Program Completion Requirements The minimum program of courses stipulated by the Committee must be completed within the minimum period of three consecutive semesters or the maximum period of three calendar years. This three-year period may be extended to accommodate interruptions deemed unavoidable by the Committee.
Students must file a Petition for Graduation with the Dean of Students at the beginning of their final semester at the College.

The degree will be awarded only on successful completion of the comprehensive examination for the MFA degree. The examination consists of a one-man show of the candidate's work, the material for this exhibition to be submitted to the Committee at least four weeks prior to the time of conferring the degree as requested in the candidate's petition. One work from the show becomes the property of the College upon the conferring of the degree.

Graduate Scholarships

Scholarships for second, third and fourth semester graduate students are available to students of proven financial need. Second semester students receive one-half tuition scholarships; third and fourth semester students receive full tuition scholarships. Applicants must file appropriate statements of financial need which may be obtained from the Registrar.

Graduate Program Committee in Painting and Sculpture

Jeremy Anderson	*Sculpture*
Erik Bauersfeld	*Humanities*
Julius Hatofsky	*Painting*
Jack Jefferson	*Painting*
Alvin Light	*Program Chairman, Sculpture*
Fred Martin	*Director of the College*
James Weeks	*Painting*

Graduate Program Committee in Printmaking

Gordon Cook	*Etching*
Erik Bauersfeld	*Humanities*
Richard Graf	*Program Chairman, Lithography*
Fred Martin,	*Director of the College*

Graduate Program Committee in Photography and Filmmaking

Blair Stapp	*Chairman*
Fred Martin	*Director*
Others to be announced	

Contents

Academic Calendar, 17
Academic Information & Regulations, 22
Academic Standards, 22
Accreditation, 3
Administrative Staff, 18
Admissions, Undergraduate, 20; Graduate, 44
Application Deadlines, 17; Fees, 25
Application Procedures, 20
Attendance, 22
Audit Students, 20
Bachelor of Fine Arts Degree, 22
Board of Trustees, 18
Cafeteria, 23
Calendar, Academic, 17
Ceramics Courses, 39
Certificate of Completion, 22
Change of Program, 22; Fees, 25
Course Numbers, 22
Deferred Payment Plan, 25
Degree Requirements, 22
Degree Requirements, Graduate, 45
Drawing Courses, 33
Dismissal, 23
Education Courses, 41
Employment, Student, 23
English Classification Test, 22
English Courses, 43
Evening and Saturday School, 21
Exhibitions, Student, 23
Faculty (See curricula for each program)
Faculty List, 19
Fees, 25
Financial Information, 25
Foreign Students, 20; Graduate, 44
Foreign Students, Scholarships, 32
General Information, 23
Grades, 22
Graduate Program, 44
Grants-in-Aid, 32
Health Services, 23
History of Art (See Humanities)
History of SF Art Institute, 5
Honors with the Degree, 22
Housing, Student, 23
Humanities Curriculum, 42
Leave of Absence, 23
Library, 23
Lockers, 23
Master of Fine Arts Degree, 44
Objectives of the College, 6
Painting, Undergraduate, 32
Part-Time Students, Admission, 20
Part-Time Students, Registration, 17
Photography Curriculum, 36
Printmaking, Undergraduate, 34
Registration Periods, 17
Scholarships, 24; Applications Deadlines, 17
Science Requirement, 41
Sculpture/Ceramics, Undergraduate, 38
Special Students, Admission, 20
Special Students, Registration, 17
Summer Session, 17, 21
Supplies, 23
Teacher Orientation Program, 41
Transcripts, 20; Fees, 25
Transfer Students, Admission, 20
Transfer Students, Registration, 17
Transfer Humanities Requirement, 22
Transfer Units, 22
Tuition, 25
Typography, 35
Units, 22
USA Fund, 24
Veterans, 21
Withdrawal, 23, 25

Design: Jack Werner Stauffacher/The Greenwood Press
Typesetting: J. S. Brooke
Photography
Pages 32, 34, 38, 45, Rudy Bender
Page 2, George Knight
Page 4, Dwane Faubian
Cover Photograph, Rudy Bender

San Francisco Art Institute

800 Chestnut Street
San Francisco California 94133
Telephone 771-7020

Application for Admission

See Application and Admission procedures in the College Bulletin before completing the application.
Note: Part time students taking fewer than eight units do not fill this form.

please print

Mr
Mrs
Name Miss _____ Date _____

Address _____ Date of Birth _____

_____ Place of Birth _____
city *state (zip)*

Applying for:

Fall Semester 19 _____ Spring Semester 19 _____

Undergraduate Program _____ Graduate Program _____

Degree Sought: BFA _____ MFA _____ Certificate _____ None _____

Major Interest Painting _____ Photography _____ Printmaking _____ Sculpture/Ceramics _____

Have you attended the San Francisco Art Institute previously? _____ Year(s): _____

Education:
High School(s) _____ Year Graduated _____

_____

College(s) attended _____

_____
name *city & state*

Previous Art Training (other than above): _____

_____

If you are a veteran, do you plan to study under (1) The G. I. Bill? _____ (2) The California Veterans Bill? _____

please fill in reverse side

Foreign Students:

If you are a foreign applicant, you must complete and return this application three months before date of registration. If you are accepted for admission the College will send you a Certificate of Eligibility. It must be completed and returned to the Registrar before the processing of your application can be completed. You must also write the name and address of your United States sponsor in the space below.

Sponsor's Name _____

Address _____

street *state*

Important:

All applications must include a $10 application fee. This payment must accompany the application; it is not refundable and does not apply toward tuition. A $50 non-refundable tuition payment is necessary before class space can be held. This non-refundable tuition applies only for the semester of application.
Before the application can be processed, all transcripts from previous schools must be received by the Registrar of the College.

In signing this application, I fully acknowledge the above limitations.

_____